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*no. 1, 2*

Jean-Sébastien Bach

1685-1750

LE CLAVECIN BIEN TEMPÉRÉ

48 Préludes et Fugues

*transcrits à 4 mains*

par

Théodore Dubois

*7544*

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Jean-Sébastien BACH

(1685-1750)



# LE CLAVECIN BIEN TEMPÉRÉ

48 PRÉLUDES et FUGUES

transcrits à 4 mains

PAR

Théodore DUBOIS

*Membre de l'Institut de France*

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J. Sewall  
June 8, 1933  
RR

4 pts.  
L. II, no. 1

## INTRODUCTION

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Tout le monde sait combien est difficile l'exécution du "Clavecin bien tempéré" de J.-S. Bach, si on veut la réaliser avec un style tour à tour et à la fois lié, brillant, grave, expressif, et si l'on veut faire ressortir les thèmes principaux, alors même qu'ils sont au centre de l'admirable polyphonie dont ce Maître génial et inimitable avait le secret.

De là nous est venue la pensée de transcrire ce chef-d'œuvre pour le piano à 4 mains. Il sera mis ainsi à la portée d'un plus grand nombre d'exécutants, l'interprétation en étant rendue sensiblement plus facile. — Les parties saillantes se détacheront de l'ensemble avec une entière indépendance, ce qui permettra d'en suivre la magnifique contexture avec un intérêt toujours en éveil et un plaisir toujours nouveau.

Nous pensons n'avoir pas besoin de dire avec quel respect nous avons fait cette transcription ! La seule liberté que nous nous soyons permise est la doublure à la basse, et à l'octave grave, de quelques rares passages, doublure qui nous a paru compatible avec le style de Bach, en figurant ainsi les 16 pieds de l'orgue.

La répartition des parties, leur alternance combinée dans les quatre mains, d'où doit résulter l'élégance, la clarté, l'intérêt de l'exécution, nous a surtout préoccupé et dirigé dans notre travail.

Afin de pouvoir sans hésitation, même et surtout à la lecture, mettre en lumière comme il convient certaines parties thématiques, nous avons cru devoir les souligner. Elles devront toujours avoir une intensité un peu plus grande que le reste de l'ensemble polyphonique.

Bien que J.-S. Bach n'ait indiqué aucune accentuation, aucun mouvement, aucune nuance, il est néanmoins hors de doute qu'il n'exécutait pas ses œuvres d'une façon uniforme. En raison de cette absence d'indications, une grande liberté est donc laissée à chacun d'interpréter selon son sentiment personnel. — Tant que l'exécutant est seul, il n'y a à cela aucun inconvénient, mais avec un arrangement à 4 mains, il devient indispensable que des précisions soient données, afin qu'aucune dispare, aucune contradiction ne se produisent entre les intentions de l'un et de l'autre exécutant.

Pour atteindre ce but, nous avons pris pour base de notre travail l'édition revue par Ch. Czerny, publiée par la maison Peters, de Leipzig. Elle nous a paru exacte et conforme, autant qu'on peut le supposer tout au moins, à la pensée de l'auteur.

Th. DUBOIS,

*Membre de l'Institut de France.*



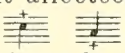


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## REMARQUES

1.- Lorsque des notes seront affectées d'une petite croix placée soit au dessus, soit au dessous d'elles:  cela indiquera que l'exécutant doit lever rapidement la main, pour laisser la place libre à d'autres parties qui ont à se mouvoir immédiatement dans la même région.

2.- Pour la facilité et la clarté de l'exécution, nous avons souvent réparti alternativement dans les deux mains, des traits, des dessins, des passages qui, dans l'original sont joués par une seule main et ne forment qu'une seule et unique partie. En ce cas, afin de laisser à la ligne mélodique, au trait, sa physionomie, son contour, nous avons, chaque fois que nous l'avons cru opportun, omis de remplir par des pauses ou par des silences les mesures ou fragments de mesures vides de notes.

3.- Nous croyons devoir rappeler ce que nous disons dans l'Introduction: à savoir que les passages soulignés doivent être mis en relief, tout en subordonnant l'accentuation et l'intensité à la force générale de la période.

4.- En vue de l'intelligence de l'exécution, nous avons figuré parfois par un petit trait pointillé, la continuité d'un dessin qui passe d'une partie à une autre.



# J. S. BACH

(1685 - 1750)

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## Le Clavecin bien tempéré

LIVRE II N° 1

Transcrit pour Piano  
à 4 mains par  
**THÉODORE DUBOIS**

### PRELUDIO I

*Andte sostenuto* (♩ = 108)

*p sempre legato*

*Andte sostenuto* (♩ = 108)

*p*

*sempre legato*

*cresc.*

*dim.*

*p*

*sempre legato*

*cresc.*

*dim.*

*p*

*cresc.*

*p*

*cresc.*

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I

II

*f* *dim.* *p* *sf*

*f* *dim.* *p* *sf*

I

II

*dim.* *cresc.* *f*

*dim.* *cresc.* *f*

I

II

*p* *p*

I

II

*cresc.* *p*

*cresc.* *p*



I

II

*cresc.*

*cresc.*

I

II

*f* *dim.* *p* *cresc.* *f*

*f* *dim.* *p* *cresc.* *f*

I

II

*p* *cresc.* *f*

*p* *cresc.* *sf* *f*

I

II

*dim.* *p* *rallent.* *pp*

*dim.* *p* *rallent.* *pp*



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I

II

*cresc.*

*cresc.*

I

II

*tr*

*f*

*f*

*sf*

I

II

*ff simili*

*ff*

I

II

*dim.*

*simili*

*p*

*dim.*

*p*

*p*



I

cresc.

f

II

cresc.

f

I

II

f

I

fp

cresc.

II

p

cresc.

I

sf

f

ff

allarg.

II

ff

allarg.



## PRELUDIO II

The image displays a musical score for a piece titled "Allegro" (♩ = 132), composed by Franz Liszt. The score is arranged in two systems, each featuring a piano (piano) and violin (violin) part. The tempo is marked "Allegro" with a metronome indication of 132 beats per minute. The key signature is B-flat major (two flats). The piano part is written in the right hand (RH) and the violin part in the left hand (LH). The score includes various dynamic markings: *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), and *e rall.* (e ritardando). The first system shows the piano part with a *p* marking and the violin part with a *cresc.* marking. The second system shows the piano part with a *dim.* marking and the violin part with a *dim.* marking. The third system shows the piano part with a *cresc.* marking and the violin part with a *dim. e rall.* marking. The fourth system shows the piano part with a *dim. e rall.* marking and the violin part with a *dim. e rall.* marking. The score is written on a single page with a light blue background.



I *p cresc.* *f* *fp* *cresc.*

II *p cresc.* *f* *fp* *cresc.*

I *f* *f*

II *f*

I *sf* *sf*

II *sf* *sf*

I *ff* *dim.*

II *ff* *dim.*



I *p* *cresc.* *f allarg.*

II *p* *cresc.* *f allarg.*

## FUGA II

### A 4 VOCI

I *Mod<sup>to</sup> quasi andante (♩ = 69)* *p sempre ben legato* *cresc.* *tr*

II *Mod<sup>to</sup> quasi andante (♩ = 69)* *p sempre ben legato* *cresc.*

I *f*

II *f*

I *dim.* *p* *cresc.* *sf*

II *dim.* *p* *cresc.*

I

II

*sf* *p* *cresc.* *p* *cresc.*

*cresc.* *p* *cresc.*

I

II

*dim.* *sf* *f* *dim.*

*f* *dim.*

I

II

*p* *cresc.* *f* *p* *p*

*p* *cresc.* *f* *f* *f*

I

II

*f* *p* *cresc.* *f* *sf* *rall.* *ff*

*f* *cresc.* *f* *rall.* *ff*



## PRELUDIO III

Moderato (♩ = 80)

**I**

*p cresc.* *dim. sempre legato*

**II**

*Moderato (♩ = 80)* *p cresc.* *dim. sempre legato*

**I**

*p f p f p*

**II**

*p f p f p*

**I**

*dim. pp cresc.*

**II**

*dim. pp cresc.*

**I**

*f f dim.*

**II**

*f f dim.*

I

II

*p* *cresc.*

I

II

*sf* *dim.* *p* *cresc.* *sf*

I

II

*dim.* *p* *cresc.* *dim.* *p* *rit.*

**Allegro** (♩. = 60)

I

II

*f* *sempre legato*



*tr*  
*sf* *p* *cresc.* *f* *fp*  
*cresc.* *f* *dim.* *p rall.*

### FUGA III A 3 VOCI

**Molto mod<sup>to</sup> e maestoso** (♩ = 76)

*f pesante* *p*  
**Molto mod<sup>to</sup> e maestoso**  
*f pesante* *p*  
*cresc.* *f* *cresc.* *p*  
*cresc.* *f* *cresc.* *p*

I

II

*f* *p* *dolce* *dolce*

This system contains the first four measures of the piece. The violin (I) and piano (II) parts are in E major. The piano part begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic and a *dolce* marking. The violin part also follows this dynamic progression, with a *dolce* marking in the final measure.

I

II

*cresc.* *f* *p* *cresc.* *cresc.* *f* *tr* *p* *cresc.*

This system contains measures 5 through 8. The piano part features a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a piano (*p*) dynamic and another crescendo. The violin part also includes a crescendo, a forte (*f*) dynamic with a trill (*tr*) in measure 7, and a piano (*p*) dynamic.

I

II

*f* *sf* *dim.* *f* *dim.*

This system contains measures 9 through 12. The violin part starts with a forte (*f*) dynamic, followed by a sforzando (*sf*) and a diminuendo (*dim.*). The piano part also begins with a forte (*f*) dynamic and ends with a diminuendo (*dim.*).

I

II

*p* *cresc.* *sf* *cresc.* *sf* *cresc.* *cresc.*

This system contains measures 13 through 16. The violin part starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*), a sforzando (*sf*), another crescendo (*cresc.*), and a final sforzando (*sf*). The piano part follows a similar pattern, starting with a piano (*p*) dynamic and ending with a crescendo (*cresc.*).



I *f* *dim.*

II *f* *dim.*

I *fp* *cresc.* *f*

II *fp* *cresc.*

I *ff* *fz* *dim.*

II *ff* *fz* *dim.*

I *p* *dim. e rall.* *pp*

II *p* *dim. e rall.* *pp*

## PRELUDIO IV

**All<sup>to</sup> moderato** (♩. = 58)

**I**

*p sempre legato*

*sf*

*p*

**II**

*p sempre legato*

*p*

**I**

*cresc.*

*f*

*dim.*

**II**

*cresc.*

*f*

*dim.*

**I**

*p*

*cresc.*

**II**

*p*

*cresc.*



I *f* *dim.* *p* *tr*

II *f* *sf* *sf* *dim.* *p*

I *cresc.* *tr*

II *cresc.* *sf* *sf* *tr* *tr*

I

II

I *dim.* *p* *tr* *cresc.*

II *dim.* *p* *cresc.*

I

II

*f*

*tr*

I

II

*fz*

*fz*

I

II

*dim.*

*p*

*dim.*

*p*

*tr*

I

II

*cresc.*

*f*

*cresc.*

*f*



I

II

*dim.*

*dim.*

I

II

*p* *cresc.* *f*

*p* *cresc.* *f*

I

II

*tr* *dim.* *p* *cresc.*

*tr* *dim.* *p* *cresc.*

I

II

*f* *ritard* *tr*

*f* *ritard* *f*

FUGA IV  
A 3 VOCI

**I**

All<sup>o</sup> vivace (♩ = 72)

*p sempre legato*

**II**

All<sup>o</sup> vivace (♩ = 72)

*p sempre legato*

**I**

*cresc.*

*f*

**II**

*cresc.*

*f*



I *dim.* *p* *cresc.*

II *dim.* *p* *cresc.*

I *f* *dim.*

II *f* *dim.*

I *p dolce* *cresc.*

II *p dolce* *cresc.*

I *f* *p*

II *f*

**System 1:** Staff I begins with a *cresc.* marking, followed by a *f* marking. Staff II also begins with a *cresc.* marking, followed by a *f* marking.

**System 2:** Staff I includes a *p* marking, a *cresc.* marking, and a *f* marking. Staff II includes a *tr* marking, a *fz* marking, a *p* marking, a *cresc.* marking, and a *f* marking.

**System 3:** Staff I includes a *f* marking. Staff II includes a *f* marking.

**System 4:** Staff I includes a *dim.* marking, a *p* marking, and a *f* marking. Staff II includes a *dim.* marking, a *p* marking, and a *f* marking.



I *cresc.* *f*

II *cresc.*

I *ff* *p* *dolce* *cresc.*

II *ff* *p* *dolce* *cresc.*

I *fp* *cresc.*

II *fp* *cresc.*

I *f*

II *f* *fz*

I

II

*dim.* *tr* *p*

*dim.* *p*

I

II

*cresc.* *f*

*cresc.* *f*

I

II

*ff* *sf* *sf*

*ff*

I

II

*dim. e rall.* *p rit.*

*dim. e rall.* *p rit.*



## PRELUDIO V

All<sup>to</sup> vivace (♩. = 96)

The musical score is divided into two systems, each with a piano (I) and harp (II) part. The key signature is one sharp (F#) and the time signature is 12/8. The tempo is marked 'All<sup>to</sup> vivace' with a quarter note equal to 96 beats per minute.

**System 1:**

- Piano (I):** Starts with a forte (*f*) melody in the right hand and a supporting bass line in the left hand. Dynamics include *f*, *p*, and *p*.
- Harp (II):** Features a melodic line in the right hand and a bass line in the left hand. Dynamics include *f*, *p*, *f*, and *p*.

**System 2:**

- Piano (I):** Continues the melodic development. Dynamics include *f*, *cresc.*, and *f*. The word *simili* is written above the staff.
- Harp (II):** Continues the bass line. Dynamics include *cresc.* and *f*. The word *simili* is written below the staff.

**System 3:**

- Piano (I):** Features a rapid, ascending melodic line. Dynamics include *f*, *sf*, *sf*, and *ff*.
- Harp (II):** Features a rapid, ascending bass line. Dynamics include *f*, *sf*, *sf*, and *ff*.

I

dim. *p*

II

dim. *p*

I

*simili* *cresc.* *dim.* *p*

II

*simili* *cresc.* *dim.* *p*

I

*f* *p* *f* *tr.*

II

*f* *p* *f*

I

*p* *tr.* *fp* *cresc.*

II

*p* *fp* *cresc.* *simili*



I *fp* *cresc.* *f*

II *fp* *cresc.* *f*

I *f* *dim.* *f*

II *f* *dim.* *f*

I *f*

II *f* *fz* *fz*

I *dim.* *p* *cresc.*

II *dim.* *p* *cresc.*

I

II

*f* *sf* *sf* *sf*

I

II

*dim.* *sf* *dim.* *sf*

I

II

*f* *p* *f* *p*

I

II

*cresc.* *p cresc.* *f* *p cresc.* *f*



I

II

I

II

I

II

# FUGA V A 4 VOCI

And<sup>te</sup> con moto (♩ = 80)

I

II

I *f* *sempre legatissimo* *p* *cresc.*

II *f* *sempre legatissimo* *sf* *p* *cresc.*

I *f* *p* *cresc.*

II *f* *p* *cresc.*

I *f* *p* *cresc.*

II *f* *cresc.*

I *f* *p* *f*

II *f* *p* *f*



I

dim. *p* *cresc.*

II

dim. *p* *cresc.*

I

*f* *ff* *f*

II

*f* *ff*

I

dim. *p* *cresc.*

II

dim. *p* *cresc.*

I

*f* dim. *p* *rall.* *pp*

II

*f* dim. *p* *rall.* *pp*

## PRELUDIO VI

**I**

*All<sup>o</sup> vivace* (♩ = 126)

*f*

**II**

*All<sup>o</sup> vivace* (♩ = 126)

*f*

**I**

**II**

*sf*

*sf*



**I**

**II**



**I**

**II**



**I**

**II**



**I**

**II**



I

II

*sf*

I

II

*sf* *dim.* *p*

I

II

*cresc.* *cresc.*

I

II

*f* *sf*



I

II

*sf* *dim.* *p*

I

II

*cresc.* *cresc.*

I

II

*f* *dim.* *f* *dim.*

I

II

*p* *dim.* *rall.* *pp* *dim.* *rall.* *pp*

FUGA VI  
A 3 VOCI

**Vivace** (♩ = 80)

**I**

*ff* *legato* *sf* *dim.* *p*

**II**

*ff* *sf* *dim.* *p*

*p* *f*

*cresc.* *ff sempre legato*

*f* *ff* *sf*



I

dim. *cresc.* *p*

II

dim. *p* *cresc. sempre legato* *p*

I

*ff* *f* *dim.* *sf* *p*

II

*ff* *dim.* *p*

I

*f* *sf* *dim.*

II

*f* *dim.*

I

*p* *f* *cresc.*

II

*p* *f* *cresc. sf*

I

II

*ff*

*ff*

*sf*

I

II

*fz*

I

II

*dim.*

*p*

*dim.*

*p*

*cresc.*

I

II

*ff*

*sf*

*allarg. molto*

*trm*

*f*

*ff*

*allarg. molto*



## PRELUDIO VII

**I**

All<sup>to</sup> moderato (♩. = 84)

*p*

**II**

All<sup>to</sup> moderato (♩. = 84)

*p*

*cresc.* *mf* *f* *dim.*

*cresc.* *mf* *f* *dim.*

*p*

The musical score is written for two systems, each with a piano (I) and harp (II) part. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 9/8. The tempo is marked 'All<sup>to</sup> moderato' with a quarter note equal to 84 beats per minute. The first system begins with a piano (*p*) dynamic. The second system features a crescendo (*cresc.*) leading to mezzo-forte (*mf*), then forte (*f*), and finally a decrescendo (*dim.*). The third system returns to a piano (*p*) dynamic. The harp part in the second system includes a melodic line with a crescendo and a decrescendo, while the piano part provides a harmonic accompaniment.

I *cresc.* *f* *p*

II *cresc.* *f* *sf* *p*

I *cresc.* *p dolce*

II *cresc.* *dolce*

I

II *p*

I *p* *cresc.*

II *p* *cresc.*



I

II

*f* *dim.*

I

II

*p* *f* *p* *f* *p*

I

II

*cresc.* *p* *dolce*

I

II

*dolce*

I

II

*p*

*cresc.*

*f*

*p*

I

II

*p*

*cresc.*

*f*

*cresc.*

I

II

*p*

*cresc.*

*p*

*cresc.*

I

II

*f*

*f*

*p*

*tr.*

*f*

*p*

*dim.*

*pp*



FUGA VII  
A 4 VOCI

The image displays a musical score for a piece titled "Lento" by Franz Liszt. The score is written for piano (II) and violin (I) parts. The tempo is marked "All<sup>o</sup> maestoso" with a metronome marking of 132. The key signature is B-flat major (two flats). The piano part begins with a forte (f) dynamic, followed by a crescendo to fortissimo (sf) and a legato passage. The violin part enters with a forte (f) dynamic and a legato line. The score includes various musical notations such as slurs, accents, and dynamic markings like "dim." (diminuendo). The overall mood is slow and majestic.

I

*f*

II

I

*f* *p*

II

*f* *p* *p*

I

*f* *sf* *f*

II

*cresc.*

II



**I**

*dim.* *p* *p*

**II**

*dim.* *p* *p*

**I**

*cresc.* *p* *cresc.*

**II**

*cresc.* *p* *cresc.*

**I**

*f*

**II**

*f*

**I**

*dim. e. rall.* *p* *pp*

**II**

*sf dim. e. rall.* *p* *pp*

## PRELUDIO VIII

**All<sup>o</sup> moderato** (♩ = 84)

**I**

**II**

*f* *p*

*f* *p*

*simili* *cresc.*

*simili* *cresc.*

*f* *sf* *f*

*p* *sf* *f*

The musical score is written for two staves, labeled I and II. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'All<sup>o</sup> moderato' with a quarter note equal to 84 beats per minute. The score is divided into four systems. The first system shows the beginning of the piece with a forte (f) dynamic in the right hand and piano (p) in the left. The second system introduces 'simili' (similar) markings and a crescendo (cresc.) in both hands. The third system continues with a forte (f) dynamic in the right hand and piano (p) in the left. The fourth system features a forte (f) dynamic in the right hand and piano (p) in the left, with a crescendo (cresc.) in the right hand. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like f, p, sf, and cresc.



I *tr.* *f* *sf* *dim.*

II *f* *dim.*

I *p* *f* *p*

II *p* *f* *p*

I *f* *p* *cresc.*

II *f* *p* *cresc.*

I *f* *dim.*

II *dim.*

The musical score is written for piano and consists of five systems, each with a right-hand (I) and left-hand (II) staff. The key signature is three sharps (F#, C#, G#). The notation includes various dynamics and articulation marks.

**System 1:** Right hand starts with a piano (*p*) dynamic, playing eighth-note patterns. Left hand plays a bass line with slurs. Both parts end with a crescendo (*cresc.*) marking.

**System 2:** Right hand features a forte (*f*) dynamic with a crescendo leading to a piano (*p*) dynamic. Left hand also starts with *f*, then moves to *p* with a slur.

**System 3:** Right hand begins with a crescendo (*cresc.*) and a forte (*f*) dynamic. Left hand starts with a crescendo (*cresc.*) and a forte (*f*) dynamic, then moves to a piano (*p*) dynamic.

**System 4:** Right hand starts with a fortissimo (*ff*) dynamic, followed by a decrescendo (*dim.*) and a piano (*p*) dynamic. Left hand also starts with *ff*, followed by *dim.* and *p*.



# FUGA VIII

## A 4 VOCI

And<sup>te</sup> serio ed espressivo (♩ = 56)

**I**

*p* legato sempre

*cresc.* *dim.*

**II**

And<sup>te</sup> serio ed espressivo (♩ = 56)

*p* legato sempre

*cresc.* *dim.*

**I**

*p*

*cresc.*

**II**

*p*

*cresc.*

**I**

*f*

*dim.*

**II**

*f* *f* *f*

*dim.*

I

II

*p* *cresc.* *f* *sf*

*p* *cresc.* *f*

I

II

*sf* *sf* *sf* *sf*

I

II

*dim.* *p* *dim.* *p*

I

II

*cresc.* *sf* *dim.* *cresc.* *dim.*



I

*p* *cresc.* *f* *dim.*

II

*p* *cresc.* *f* *dim.*

I

*p* *sf* *cresc.* *f* *dim.* *p* *cresc.*

II

*p* *cresc.* *f* *dim.* *p* *cresc.*

I

*f* *dim.* *p* *cresc.* *f*

II

*f* *dim.* *p* *cresc.* *f*

I

*ff* *sf* *fz* *dim.* *rall.* *p*

II

*ff* *sf* *fz* *dim.* *rall.* *p*

## PRELUDIO IX

**I**

**Lento moderato** (♩ = 72)

*p* *legato*

**II**

**Lento moderato** (♩ = 72)

*p* *legato*

**I**

*dim.* *p* *cresc.*

**II**

*f* *dim.* *p* *cresc.*

**I**

*f* *dim.* *p*

**II**

*f* *dim.* *p*



1 *cresc.* *f* *p dolce*

II *cresc.* *f* *p dolce*

1 *cresc.* *f* *dim.*

II *cresc.* *f* *dim.*

1 *f* *dim.* *p* *cresc.*

II *f* *dim.* *p* *cresc.*

1 *f* *dim.* *p*

II *f* *dim.* *p*

I *cresc.* *f*

II *cresc.* *f*

I *dim.*

II *dim.*

I *p* *cresc.* *f*

II *p* *cresc.* *f*

I *p*

II *p dolce* *cresc.*



I

*f* *p* *sf* *sf* *dim. e rall.* *p*

II

*f* *p* *sf* *sf* *dim. e rall.* *p*

# FUGA IX A 4 VOCI

Adagio alla breve (♩ = 63)

I

II

*p* *legatissimo*

*legatissimo*  
*cresc.*

I

*f* *dim.*

II

*cresc.* *dim.*

I

*p* *cresc.* *f*

II

*p* *cresc.* *f*

I

II



I

II

*f* *dim.* *p* *cresc.*

I

II

*f* *dim.* *p* *cresc.*

I

II

*f* *sf* *dim.* *p*

I

II

*cresc.* *dim.* *p ritard* *pp*

## PRELUDIO X

**I** *All<sup>to</sup> vivace* (♩ = 66) *p* *cresc.*

**II** *All<sup>to</sup> vivace* (♩ = 66) *p* *cresc.*

**I** *f* *p*

**II** *f* *p*

**I** *cresc.*

**II** *cresc.*

**I** *f* *p* *cresc.*

**II** *f* *p* *cresc.*

The musical score is written for two staves, labeled I and II. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked 'All<sup>to</sup> vivace' with a quarter note equal to 66 beats per minute. The score is divided into four systems. The first system shows the beginning of the piece with a piano (p) dynamic and a crescendo (cresc.) marking. The second system features a forte (f) dynamic followed by a piano (p) dynamic. The third system continues with a crescendo (cresc.) marking. The fourth system shows a forte (f) dynamic followed by a piano (p) dynamic and a crescendo (cresc.) marking. The notation includes various musical symbols such as notes, rests, and slurs.



I

II

*f* *sf* *dim.*

I

II

*p* *cresc.* *f*

I

II

*tr.* 1.

I

II

2. *fp* 2. *p*

I

II

*cresc.*

*cresc.*

I

II

*f* *sf* *dim.*

*f* *dim.*

I

II

*p* *tr*

*p*

I

II

*cresc.* *tr*

*cresc.*



I

II

I

II

I

II

I

II

FUGA X  
A 3 VOCI

**I**

*All<sup>o</sup> vivace* ( $\text{♩} = 72$ )

*f*

**II**

*All<sup>o</sup> vivace* ( $\text{♩} = 72$ )

*p*

*simili*

*cresc.*

*f*

*p*

*cresc.*

*simili*

*f*



I

*p*

II

I

*f* *sf* *sf*

II

*f*

I

*p* *cresc.* *f*

II

*p* *cresc.* *f*

I

II

I

II

*dim.*

*fz*

*dim.*

I

II

*p* *cresc.* *f*

*p* *cresc.* *f*

I

II

*dim.* *p* *cresc.*

*dim.* *p* *cresc.*

I

II

*f*



I

II

I

II

I

II

I

II

I *mf cresc.* *f*

II *f*

I *più f*

II *più f*

I *ff* *dim. rall.*

II *ff* *fz dim. rall.*

**Adagio** **Allegro** **Lento**

I *p* *dolce* *rall.* *pp*

II *p* *dolce* *rall.* *pp*



## PRELUDIO XI

**Andante espressivo** (♩ = 104)

**I**  
*p sempre legato*  
*f*

**II**  
*p sempre legato*

*cresc.* *dim.* *cresc.* *dim.*

*cresc.* *dim.* *cresc.* *dim.*

*cresc.* *f* *dim.* *p*

*cresc.* *f* *dim.* *p*

*p*

*p*

I

II

I

II

*cresc.* *dim.* *cresc.* *dim.*

I

II

*cresc.* *f* *p*

I

II

*cresc.* *f* *dim.* *p*



I

II

*cresc.* *f*

*cresc.* *f*

I

II

*dim.* *p*

*dim.* *p*

I

II

*cresc.* *f* *dim.*

*cresc.* *f* *dim.*

I

II

*p*

*p*

The musical score is divided into four systems, each with two staves labeled I and II. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**System 1:**

- Staff I: *cresc.*, *sf*
- Staff II: *cresc.*

**System 2:**

- Staff I: *dim.*, *p*, *dolce*
- Staff II: *dim.*, *p*, *dolce*

**System 3:**

- Staff I: *sf*, *cresc.*, *cresc.*
- Staff II: *f*, *cresc.*, *cresc.*

**System 4:**

- Staff I: *cresc.*, *f*, *dim.*
- Staff II: *cresc.*, *f*, *dim.*



I

II

*p* *rall.* *pp*

*p* *rall.* *pp*

# FUGA XI

## A 3 VOCI

I

II

*Allegretto* (♩. = 112) *p*

*Allegretto* (♩. = 112)

I

II

*cresc.* *f*

*f*

I

II

*dim.* *p*

*dim.* *p*

I

II

*cresc.*

I

II

*p* *cresc.* *f*

I

II

*dim.*

I

II

*p* *cresc.*



I

II

*f* *dim.* *p* *cresc.*

I

II

*f* *dim.* *p*

I

II

*p* *cresc.* *f* *f*

I

II

*dim.* *dim.* *f*

I *cresc.* *sf* *f*

II *cresc.* *f*

I *ff* *p*

II *ff* *p*

I *cresc.* *f*

II *cresc.* *f*

I *p* *cresc.* *f* **Allargando**

II *p* *cresc.* *f* **Allargando**



## PRELUDIO XII

**I**

*And<sup>te</sup> espressivo* (♩. = 80)

*mf* *f* *p dolce*

**II**

*And<sup>te</sup> espressivo* (♩. = 80)

*mf* *f*

**I**

*mf* *cresc.* *f*

**II**

*mf* *cresc.* *f* *sf*

**I**

*dim.* *p* *dolce*

**II**

*dim.* *dolce*

The musical score is written for two systems, each with a piano (I) and bass (II) staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo/mood is 'And<sup>te</sup> espressivo' with a metronome marking of 80 quarter notes per minute. The first system includes dynamics of *mf*, *f*, and *p dolce*. The second system includes *mf*, *cresc.*, *f*, and *sf*. The third system includes *dim.*, *p*, and *dolce*. The notation includes various note values, rests, and slurs.

I

*cresc.* *f* *dim.* *p* *mf*

II

*cresc.* *f* *dim.* *p* *mf*

I

*f* *p dolce*

II

*f*

I

*f* *p*

II

*f* *p*

I

*cresc.* *f*

II

*cresc.* *f*



I

II

*dim.* *p*

*dim.* *p*

I

II

*p* *cresc.* *f*

*p* *f*

I

II

*dim.* *p* *cresc.* *f* *p*

*dim.* *p* *cresc.* *f* *p*

# FUGA XII A 3 VOCI

All<sup>to</sup> moderato (♩ = 88)

I

II

*p* *dolce*

All<sup>to</sup> moderato (♩ = 88)

I

II

*cresc.*

*dim.*

*p*

*simili*

*p*

I

II

*cresc.*

*f*

*p*

*f*

*simili*

*cresc.*

*f*

*p non legato*

*f*

I

II

*p*

*f*

*p*

*dolce*

*p*

*dolce*

I

II

*cresc.*

*f*

*cresc.*

*f*



**I**

*p* *più f* *ff*

**II**

*p* *più f* *ff*

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. It features two staves, labeled I and II, in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. Staff I contains a melody with various ornaments and dynamic markings, including *dim.* and *p*. Staff II provides a harmonic accompaniment, also featuring dynamic markings like *dim.* and *p*. The notation includes slurs, ties, and various note values, with some notes marked with 'x' or 'y' above them, possibly indicating specific performance techniques or editions. The page is numbered '1' in the bottom right corner.

I

II

*cresc.*

*f*

*sf*

I

II

*p*

*f*

*sf*

*p*

*f*

*p*

I

II

*cresc.*

*cresc.*

*f*

I

II

*p*

*f*

*p*

*f*

*dim. e rall.*

*tr...*

*p*

*dim. e rall.*





*Jean-Sébastien Bach*

1685-1750

LE CLAVECIN BIEN TEMPÉRÉ

48 Préludes et Fugues

*transcrits à 4 mains*

par

Théodore Dubois

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Jean-Sébastien BACH

(1685-1750)



# LE CLAVECIN BIEN TEMPÉRÉ

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## INTRODUCTION

---

Tout le monde sait combien est difficile l'exécution du "Clavecin bien tempéré" de J.-S. Bach, si on veut la réaliser avec un style tour à tour et à la fois lié, brillant, grave, expressif, et si l'on veut faire ressortir les thèmes principaux, alors même qu'ils sont au centre de l'admirable polyphonie dont ce Maître génial et inimitable avait le secret.

De là nous est venue la pensée de transcrire ce chef-d'œuvre pour le piano à 4 mains. Il sera mis ainsi à la portée d'un plus grand nombre d'exécutants, l'interprétation en étant rendue sensiblement plus facile. — Les parties saillantes se détacheront de l'ensemble avec une entière indépendance, ce qui permettra d'en suivre la magnifique contexture avec un intérêt toujours en éveil et un plaisir toujours nouveau.

Nous pensons n'avoir pas besoin de dire avec quel respect nous avons fait cette transcription ! La seule liberté que nous nous soyons permise est la doublure à la basse, et à l'octave grave, de quelques rares passages, doublure qui nous a paru compatible avec le style de Bach, en figurant ainsi les 16 pieds de l'orgue.

La répartition des parties, leur alternance combinée dans les quatre mains, d'où doit résulter l'élégance, la clarté, l'intérêt de l'exécution, nous a surtout préoccupé et dirigé dans notre travail.

Afin de pouvoir sans hésitation, même et surtout à la lecture, mettre en lumière comme il convient certaines parties thématiques, nous avons cru devoir les souligner. Elles devront toujours avoir une intensité un peu plus grande que le reste de l'ensemble polyphonique.

Bien que J.-S. Bach n'ait indiqué aucune accentuation, aucun mouvement, aucune nuance, il est néanmoins hors de doute qu'il n'exécutait pas ses œuvres d'une façon uniforme. En raison de cette absence d'indications, une grande liberté est donc laissée à chacun d'interpréter selon son sentiment personnel. — Tant que l'exécutant est seul, il n'y a à cela aucun inconvénient, mais avec un arrangement à 4 mains, il devient indispensable que des précisions soient données, afin qu'aucune dispareté, aucune contradiction ne se produisent entre les intentions de l'un et de l'autre exécutant.

Pour atteindre ce but, nous avons pris pour base de notre travail l'édition revue par Ch. Czerny, *publiée par la maison Peters, de Leipzig*. Elle nous a paru exacte et conforme, autant qu'on peut le supposer tout au moins, à la pensée de l'auteur.

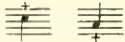
Th. DUBOIS,

*Membre de l'Institut de France.*





## REMARQUES

1.- Lorsque des notes seront affectées d'une petite croix placée soit au dessus, soit au dessous d'elles :  cela indiquera que l'exécutant doit lever rapidement la main, pour laisser la place libre à d'autres parties qui ont à se mouvoir immédiatement dans la même région.

2.- Pour la facilité et la clarté de l'exécution, nous avons souvent réparti alternativement dans les deux mains, des traits, des dessins, des passages qui, dans l'original sont joués par une seule main et ne forment qu'une seule et unique partie. En ce cas, afin de laisser à la ligne mélodique, au trait, sa physionomie, son contour, nous avons, chaque fois que nous l'avons cru opportun, omis de remplir par des pauses ou par des silences les mesures ou fragments de mesures vides de notes.

3.- Nous croyons devoir rappeler ce que nous disons dans l'Introduction: à savoir que les passages soulignés doivent être mis en relief, tout en subordonnant l'accentuation et l'intensité à la force générale de la période.

4.- En vue de l'intelligence de l'exécution, nous avons figuré parfois par un petit trait pointillé, la continuité d'un dessin qui passe d'une partie à une autre.



# J. S. BACH

(1685 - 1750)

## Le clavecin bien tempéré

LIVRE II N° 2

Transcrit pour Piano  
à 4 mains par

THÉODORE DUBOIS

### PRELUDIO XIII

*All<sup>to</sup> con moto* (♩ = 92)

*f* *dim.* *p*

*f* *dim.* *p*

*simili* *cresc.* *sf*

*simili* *cresc.* *sf*

*f* *simili* *sf*

*f* *simili* *sf*

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I

II

*sf dim.* *p* *cresc.*

I

II

*sf dim.* *p* *cresc.*

I

II

*sf dim.* *p* *cresc.*

I

II

*sf dim.* *p* *cresc.*

I

II

*cresc.*

*f*

*tr*

3

I

II

*ff*

I

II

*p*

*cresc.*

*tr*

I

II

*f*

*tr*



I

II

I

II

I

II

I

II

FUGA XIII  
A 3 VOCI

I

*p dolce* *mf* *p dolce*

II

*p dolce* *mf* *p dolce*

I

*mf* *cresc.* *f* *dim.* *p* *f*

II

*cresc.* *f* *dim.* *p* *tr.*

I

*dim.* *f* *dim.* *p*

II

*dim.* *f* *dim.* *p*

I

*cresc.* *f* *tr.*

II

*cresc.* *f*



I *dim.* *p* *dolce* *mf* *p dolce*

II *dim.* *p* *p dolce*

The first system of musical notation consists of two staves. The upper staff (I) is a violin part in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a *dim.* marking, followed by a *p* (piano) dynamic, then *dolce* (sweetly), *mf* (mezzo-forte), and finally *p dolce*. The lower staff (II) is a piano accompaniment in bass clef with the same key signature. It starts with *dim.*, followed by *p*, and ends with *p dolce*. Both staves contain complex rhythmic patterns with many sixteenth and thirty-second notes.

I *mf* *f* *dim.* *p*

II *mf* *f* *dim.* *p*

The second system continues the musical piece. The upper staff (I) features dynamics of *mf*, *f*, *dim.*, and *p*. The lower staff (II) follows with *mf*, *f*, *dim.*, and *p*. The notation includes various ornaments and trills, particularly in the piano part.

I *cresc.* *f* *dim.* *p* *cresc.* *f*

II *f* *dim.* *p* *f*

The third system of musical notation shows the continuation of the piece. The upper staff (I) includes *cresc.* (crescendo), *f* (forte), *dim.*, *p*, *cresc.*, and *f*. The lower staff (II) includes *f*, *dim.*, *p*, and *f*. The piano part features a prominent trill in the middle of the system.

I *f* *più f e rall.* *ff* **Lento**

II *più f e rall.* *ff* **Lento**

The fourth system of musical notation concludes the piece. The upper staff (I) includes *f*, *più f e rall.* (faster and more forte, then rallentando), *ff* (fortissimo), and the tempo marking **Lento**. The lower staff (II) includes *più f e rall.*, *ff*, and **Lento**. The system ends with a final cadence in both parts.

## PRELUDIO XIV

**I** *And<sup>te</sup> con moto* (♩ = 116)  
*f* *legato*

**II** *And<sup>te</sup> con moto* (♩ = 116)  
*f* *legato*

**I** *dim.* *p* *simili*

**II** *dim.* *p* *simili*

**I** *cresc.* *f*

**II** *cresc.* *f*

**I** *dim.* *p*

**II** *dim.* *p*

The musical score is for a piece titled 'PRELUDIO XIV'. It consists of two staves, labeled 'I' and 'II'. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is 'And<sup>te</sup> con moto' with a metronome marking of 116. The first system shows both staves starting with a forte (f) dynamic and a 'legato' marking. The first staff has a triplet of eighth notes. The second system shows a dynamic shift to piano (p) with 'dim.' (diminuendo) markings and 'simili' (similar) markings. The third system features a 'cresc.' (crescendo) marking leading to a forte (f) dynamic. The fourth system shows a 'dim.' (diminuendo) marking leading to a piano (p) dynamic. The score includes various musical notations such as slurs, ties, and fingerings (e.g., '3' for triplet).



I

II

*cresc.*

I

II

*f* *dim.* *p*

I

II

*f* *dim.*

I

II

*ritard.* *a Tempo* *f* *dim.* *simili*

*ritard.* *a Tempo* *p* *f* *dim.*



I *p* *cresc.* *p* *cresc.*  
 II *p* *cresc.* *p* *cresc.*  
 I *f* *dim.*  
 II *f* *dim.*  
 I *p* *cresc.* *rall.* *f* *dim.* *p*  
 II *p* *cresc.* *rall.* *f* *dim.* *p*

## FUGA XIV

A 3 VOCI

All<sup>o</sup> mod<sup>to</sup> spiritoso (♩ = 108)

I *mf* *tr*  
 II *mf*

I *tr* *cresc.* *f*

II *f*

I *tr* *f*

II *tr* *f*

I *dim.* *p* *tr* *cresc.* *f*

II *dim.* *p* *legato* *cresc.* *f*

I *dim.* *cresc.*

II *cresc.*

I

II

*f* *dim.*

I

II

*tr.*

I

II

*legato* *cresc.*

*legato* *cresc.*

I

II

*f*



I

dim. *p* *cresc.*

II

dim. *cresc.*

I

*f* *p* *cresc.*

II

*f* *p* *cresc.*

I

*f* *tr*

II

*f*

I

*p* *tr* *cresc.*

II

*p* *cresc.*

I

legato

f

II

I

dim.

p

II

tr

dim.

tr

p

I

cresc.

f

II

cresc.

f

I

dim. e rit.

p

II

dim. e rit.

p

# PRELUDIO XV

15

**I** *All<sup>o</sup> vivace* (♩ = 132) *p* *cresc.*

**II** *All<sup>o</sup> vivace* (♩ = 132) *p* *cresc.*

**I** *f* *dim.* *p*

**II** *f* *dim.* *p*

**I** *p*

**II** *p*



I

cresc.

f

II

cresc.

f

I

dim.

II

dim.

I

p

II

p

I

f

dim.

II

f

dim.

I *cresc.*  
 II *p*  
*cresc.*

I *f*  
 II *f*

I *dim.* *p* *cresc.* *f*  
 II *dim.* *p* *cresc.* *f*

# FUGA XV A 3 VOCI

*All<sup>to</sup> vivace* (♩. = 76)  
 I *p leggieramente* *cresc.*  
 II *All<sup>to</sup> vivace* (♩. = 76) *p cresc.*

I

II

I

II

I

II

I

II



I

II

*cresc.*

*cresc.*

*sf*

I

II

*tr*

*sf*

*f*

*tr*

*f*

I

II

*ff*

*tr*

*tr*

*ff*

I

II

*fz*

*dim.*

*p*

*fz*

*f*

*dim.*

*p*

## PRELUDIO XVI

The musical score for Preludio XVI is presented in two systems, each with a piano (I) and bass (II) staff. The tempo is marked **Largo** with a metronome marking of  $\text{♩} = 80$ . The key signature is B-flat major (two flats).

**First System:**

- Staff I (Piano):** The right hand begins with a series of eighth notes, marked *f* *sempre legato e ben marcato*. It features several slurs and accents, including a *sf* (sforzando) marking.
- Staff II (Bass):** The left hand starts with a whole note chord, followed by a series of eighth notes, also marked *f* *sempre legato e ben marcato*. It includes a *sf* marking and a repeat sign.

**Second System:**

- Staff I (Piano):** Continues the melodic line with slurs and accents, marked *sf* and *dim.* (diminuendo).
- Staff II (Bass):** Continues the harmonic support with slurs and accents, marked *dim.*

**Third System:**

- Staff I (Piano):** Features a *p* (piano) marking followed by a *cresc.* (crescendo) leading to a *sf* marking.
- Staff II (Bass):** Also features a *p* marking followed by a *cresc.* leading to a *sf* marking.

I

II

I

II

I

II

I

II



## FUGA XVI

A 4 VOCI

And<sup>te</sup> con moto (♩ = 84)

I

*f pesante*

II

*f pesante*

I

*f*

II

*f*

I

*dim.* *p*

II

*dim.* *p*

I

*cresc.* *f*

II

*cresc.* *f*

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I

dim.

f

II

dim.

f

I

p

II

p

I

cresc.

II

cresc.

I

f

p

II

f

p



I

cresc.

f

II

cresc.

f

I

II

I

dim.

p

II

dim.

p

I

cresc.

II

cresc.



I *f* *p*

II *f* *p* *cresc.*

I *f* *p*

II *f* *p*

I *cresc.* *f*

II *cresc.* *f*

I *dim.* *p* *rall.*

II *dim.* *p* *rall.*

## PRELUDIO XVII

*And<sup>te</sup> con moto* (♩ = 69)

**I**

*f* *p* *f* *p*

*And<sup>te</sup> con moto* (♩ = 69)

**II**

*f* *f*

*sempre legato* *cresc.* *p*

*p* *cresc.* *fp* *fp*

*sempre legato*

*cresc.* *fp*

*fp* *cresc.* *p dolce*

*sf* *p dolce*

**I**

**II**

**I**

*cresc.*

**II**

*cresc.*

**I**

*cresc.*

**II**

*p cresc.*

**I**

*p cresc.*

**II**

*p cresc.*



I

II

*f* *p* *fp* *p* *cresc.*

I

II

*fp* *fp* *fp*

I

II

*cresc.* *fp* *cresc.*

I

II

*f* *p dolce* *f* *p* *f* *p dolce*

I

II

*f*

*tr.*

I

II

*ff*

*tr.*

I

II

*dim.*

*p*

*sf*

*dim.*

*p*

I

II

*cresc.*

*cresc.*

I

II

*ff*

*dim.*

*ff*

*dim.*

I

II

*p*

*p*

I

II

*cresc.*

*f*

*p*

*tr*

*cresc.*

*f*

*p*

# FUGA XVII

## A 4 VOCI

**Moderato** (♩ = 69)

*p dolce legato*

*p*

*p*

*p*

**Moderato** (♩ = 69)

I

II



**I**

*cresc.* *f*

**II**

*p legato* *cresc.* *sf* *f*

**I**

*p* *cresc.*

**II**

*sf* *p* *cresc.*

**I**

*f* *p*

**II**

*f* *fz* *p*

**I**

**II**

I

cresc. *f* *sf*

II

cresc. *f*

I

*sf* *dim.* *p*

II

*dim.* *p*

I

cresc. *f*

II

cresc. *f*

I

*p* *cresc.* *sf*

II

*f* *p* *cresc.*

I *p* *fp dolce*

II *p*

I *cresc.* *f* *cresc.*

II *p* *cresc.* *f* *f*

I *ff* *fz* *fz* *fz* *ff* *dim.*

II *ff* *fz* *fz* *fz* *ff* *dim.*

I *tr.* *rit.* *pp*

II *rit.* *pp*



## PRELUDIO XVIII

**I**

All<sup>o</sup> moderato (♩ = 100)

*p*

**II**

All<sup>o</sup> moderato (♩ = 100)

*p*

*cresc.*

*f*

*cresc.*

*simili*

*f*

*cresc.*

*simili*

*f*

*cresc.*

*ff*

*ff*

The musical score is written for two staves, labeled I and II. Both staves are in the key of D major (indicated by two sharps) and common time (C). The tempo is marked 'All<sup>o</sup> moderato' with a quarter note equal to 100 beats per minute. The score begins with a piano (*p*) dynamic. Staff I features a melody with eighth and sixteenth notes, while Staff II provides a harmonic accompaniment with similar rhythmic patterns. The piece progresses through several measures, with dynamics increasing to forte (*f*) and then fortissimo (*ff*). The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings. The score concludes with a final cadence in both staves.

I

II

*p*

I

II

*cresc.* *f*

I

II

*f* *p* *cresc.* *f*

I

II

*p* *cresc.* *p*



I

*cresc.*

II

*cresc.*

I

*f* *più f*

II

*f*

I

*p* *cresc.*

II

*p* *cresc.*

I

*f* *più f*

II

*f* *più f*



I

II

*ff* *rall.*

FUGA XVIII  
A 3 VOCI

I

II

*Mod<sup>to</sup> e quieto (♩ = 56)*  
*p dolce sempre legato*

*Mod<sup>to</sup> e quieto (♩ = 56)*  
*p dolce sempre legato*

I

II

*pp* *poco cresc.* *p*

*p*

I

II

*p* *cresc.* *cresc.* *sf*

I

II

*f*

I

II

*p* *dolce*

*tr* *dolce*

I

II

*cresc.*

I

II

*f* *dim.* *p*

*dim.* *p*

I *dolce* *cresc.* *f*

II *dolce* *cresc.* *f tr*

I *p dolce e sempre legato* *sf* *tr* *sf*

II *p dolce e sempre legato*

I *cresc.*

II *cresc.* *sf*

I *f* *f* *f*

II *f* *f* *f*



I

dim. *cresc.*

II

dim. *cresc.*

I

*f* *dim.* *p* *dolce* *sf*

II

*f* *dim.* *dolce*

I

*p* *cresc.* *cresc.*

II

*cresc.* *sf* *cresc.*

I

*f* *sf* *p*

II

*f* *p*

I

II

*cresc.*

*cresc.*

I

II

*f* *p* *cresc.* *dim.* *p*

*f* *p* *cresc.* *sf* *dim.* *p*

I

II

*cresc.* *f* *dim.* *p* *f*

*cresc.* *dim.* *p* *f*

I

II

*f* *dim.* *p dolce* *rallent.* *pp*

*dim.* *p dolce* *rallent.* *pp*

## PRELUDIO XIX

**All<sup>to</sup> moderato** (♩ = 88)

**I**

*p dolce* *sempre legato* *cresc.*

**II**

*p* *sempre legato* *cresc.*

**I**

*sf dim.* *p* *cresc.*

**II**

*sf dim.* *p* *cresc.*

**I**

*dim.* *p*

**II**

*dim.* *p*

**I**

*cresc.* *f* *dim.*

**II**

*cresc.* *f* *dim.*

The musical score is written for two systems, each with a piano (I) and bass (II) staff. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. The tempo is marked 'All<sup>to</sup> moderato' with a quarter note equal to 88 beats per minute. The score is divided into four systems. The first system begins with a piano (p) and dolce marking, followed by 'sempre legato' and a crescendo. The second system features a forte (sf) dynamic with a decrescendo (dim.) and a piano (p) dynamic with a crescendo. The third system continues with decrescendo and piano dynamics. The fourth system concludes with a crescendo, a forte (f) dynamic, and a final decrescendo. The notation includes various note values, rests, and slurs to indicate phrasing and articulation.



I

*p* *cresc.* *f* *p* *cresc.*

II

*p* *cresc.* *f* *p* *cresc.*

I

*f* *p* *cresc.* *f*

II

*f* *p* *cresc.* *f*

I

*dim.* *p* *cresc.*

II

*dim.* *p* *cresc.*

I

*p* *cresc.* *dim.* *p*

II

*dim.* *p* *cresc.* *dim.* *p*

## FUGA XIX

A 3 VOCI

**I**

All<sup>o</sup> moderato (♩ = 96)

*f* *p* *cresc.*

**II**

All<sup>o</sup> moderato (♩ = 96)

*f* *p* *cresc.*

**I**

*f* *sempre legato* *f*

**II**

*f* *sempre legato* *f*

**I**

*p* *cresc.* *f* *f*

**II**

*p* *cresc.* *f*

**I**

*p* *ff*

**II**

*p* *ff*

I

dim. cresc.

II

dim. cresc.

I

*f sf sf sf sf sf dim.*

II

*f dim.*

I

*f sf sf p*

II

*f p*

I

*cresc. f sf sf sf poco ritard tr*

II

*cresc. f sf sf sf poco ritard*



## PRELUDIO XX

*And<sup>te</sup> molto espressivo* (♩=92)

*pp* *legatissimo sempre* *cresc.*

*And<sup>te</sup> molto espressivo* (♩=92)

*pp* *legatissimo sempre* *cresc.*

*pp* *f* *cresc.*

*p* *f* *pp* *cresc.*

The musical score is divided into three systems. The first system consists of two staves, I and II, both in common time (C). Staff I begins with a treble clef and a key signature of one sharp (F#), while Staff II begins with a bass clef and the same key signature. Both staves are marked with a tempo of 'And<sup>te</sup> molto espressivo' and a metronome marking of '(♩=92)'. The first measure of each staff is marked 'pp' and 'legatissimo sempre'. The first system ends with a 'cresc.' marking. The second system also consists of two staves, I and II, in the same key and time signature. Staff I begins with 'pp' and ends with 'f'. Staff II begins with 'pp' and ends with 'f'. The third system consists of two staves, I and II, in the same key and time signature. Staff I begins with 'p' and ends with 'cresc.'. Staff II begins with 'p' and ends with 'cresc.'. The score is written in a clear, elegant style with various musical notations including slurs, ties, and dynamic markings.

I

II

*f* *p* *dim.*

I

II

*pp*

I

II

*dim.* *pp* *tr.* *pp*

I

II

*cresc.*

I

II

I

II

I

II

I

II



## FUGA XX

A 3 VOCI

And<sup>te</sup> maestoso ed energico (♩ = 66)

The musical score is written for two staves, labeled I and II. Staff I is a vocal line in treble clef, and Staff II is a piano accompaniment in bass clef. The tempo is marked 'And<sup>te</sup> maestoso ed energico' with a quarter note equal to 66 beats per minute. The key signature has one sharp (F#). The score is divided into four systems. In the first system, the vocal line has rests followed by a fortissimo (ff) entry. The piano line begins with a fortissimo (ff) bass line and a 'pesante' (heavy) texture. The second system features a trill (tr) in the piano line. The third system continues the piano line with trills. The fourth system shows the vocal line with fortissimo (f) passages and the piano line with a more active bass line. The score concludes with a final chord in the piano line.

This musical score is divided into four systems, each with two staves labeled I and II. The notation includes various musical symbols such as trills (*tr*), slurs, and dynamic markings like *sf* (sforzando), *p* (piano), and *cresc.* (crescendo). The first system shows a complex interplay of notes and rests, with a trill in the first staff of the first measure. The second system continues the melodic and harmonic development, featuring a trill in the first staff of the third measure. The third system includes a crescendo in both staves, leading to a powerful section marked *f* and *sf*. The fourth system concludes with a series of trills and slurs, maintaining the high energy established in the previous system.

I

II

I

II

I

II

I

II

I

*ff*

*tr<sub>b</sub>*

*ff*

*tr*

*sf*

I

*tr*

*sf*

I

*sf*

*sf*

*sf*

I

*tr*

*sf*

*tr molto ritard.*

*sf*

*ff*

II

*molto ritard.*

*tr*

*ff*



## PRELUDIO XXI

**Vivace** (♩ = 116)

**I** *p dolce legato*

**II** *p dolce legato*

*cresc.* *sf* *p* *tr* *~*

*cresc.* *sf* *p*

*cresc.* *cresc.*

*cresc.* *cresc.*

*cresc.* *cresc.*

*cresc.* *cresc.*

I *f* *sf* *p*

II *f* *p*

I *cresc.* *f* *dim.*

II *cresc.* *dim.*

I *p* *cresc.* *f*

II *p* *cresc.* *f*

I *f*

II *f*



I

II

*p*

*cresc.*

I

II

*f*

I

II

*dim.* *p* *cresc.* *f*

*dim.* *p* *cresc.* *f*

I

II

*p* *cresc.* *f*

*p* *cresc.* *f*



I

II

I

II

I

II

I

II

**I**

*rallent.* *a Tempo* *cresc.* *p* *mf* *f* *sempre più f*

**II**

*rallent.* *a Tempo* *cresc.* *p* *mf* *f* *sempre più f*

**I**

*fz* *ff*

**II**

*ff*

**I**

*sf* *rall.*

**II**

*sf* *rall.*

# FUGA XXI A 3 VOCI

**I**

*All<sup>to</sup> vivace* (♩ = 108) *p dolce*

**II**

*All<sup>to</sup> vivace* (♩ = 108) *p dolce*

I

II

*sempre legato* *cresc.*

*sempre legato* *cresc.*

*mf*

I

II

*simili* *p* *cresc.*

*simili* *p* *cresc.*

I

II

*f* *dim.*

*f* *tr* *dim.*

I

II

*p* *cresc.*

*p* *cresc.*



I

II

I

II

I

II

I

II

I *cresc.* *f*

II *cresc.* *f*

I *sf*

II

I *p* *cresc.*

II *p* *cresc.*

I *f* *dim.* *rall.* *p*

II *f* *dim.* *rall.* *p*

## PRELUDIO XXII

*And<sup>te</sup> con moto* ( $\text{♩} = 60$ )

**I**

*f legato* *p* *f* *p*

**II**

*f legato* *p* *f* *p*

**I**

*f* *dim.* *p*

**II**

*dim.* *p*

**I**

*f* *dim.* *p*

**II**

*f* *dim.* *p*

**I**

*cresc.* *f* *dim.*

**II**

*cresc.* *f* *dim.*

The musical score is written for piano and organ. It consists of four systems of two staves each. The first system is marked 'And<sup>te</sup> con moto' with a tempo of quarter note = 60. The piano part (I) begins with a forte (*f*) dynamic and a legato marking, followed by a crescendo and then a piano (*p*) dynamic. The organ part (II) also begins with a forte (*f*) dynamic and a legato marking, followed by a crescendo and then a piano (*p*) dynamic. The second system continues the piano part with a forte (*f*) dynamic, a decrescendo (*dim.*), and a piano (*p*) dynamic. The organ part continues with a decrescendo (*dim.*) and a piano (*p*) dynamic. The third system shows the piano part with a forte (*f*) dynamic, a decrescendo (*dim.*), and a piano (*p*) dynamic. The organ part continues with a forte (*f*) dynamic, a decrescendo (*dim.*), and a piano (*p*) dynamic. The fourth system shows the piano part with a crescendo (*cresc.*), a forte (*f*) dynamic, and a decrescendo (*dim.*). The organ part continues with a crescendo (*cresc.*), a forte (*f*) dynamic, and a decrescendo (*dim.*).



**I**

*p* *f* *dim.* *p* *cresc.*

**II**

*p* *f* *dim.* *p* *cresc.*

**I**

*f*

**II**

*f*

**I**

*dim.* *p* *f*

**II**

*dim.* *p* *f*

**I**

*dim.* *p* *cresc.* *f*

**II**

*dim.* *p* *cresc.* *f*

I

II

*dim.*

*fz*

*dim.*

I

II

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

I

II

*dim.*

*p*

*dim.*

*p*

I

II

*cresc.*

*cresc.*

*sf*

*sf*

I

II

*f* *f* *dim.* *p* *rallent.* *pp*

## FUGA XXII

A 4 VOCI

I

II

*And<sup>te</sup> maestoso* (♩ = 104) *p legato* *cresc.* *f* *p* *p*

I

II

*cresc.* *p* *cresc.*

I

II

*mf* *cresc.* *f* *p* *cresc.*

*mf legato* *cresc.* *f* *p* *cresc.*



I

II

*f* *fz* *dim.*

I

II

*p*

I

II

*cresc.* *mf* *cresc.* *sf* *p*

I

II

*cresc.* *mf* *cresc.* *cresc.*

I *f* *p* *cresc.*

II *f* *p* *cresc.*

I *f* *dim.* *p* *cresc.* *f*

II *f* *dim.* *p* *cresc.* *f*

I *dim.* *p* *cresc.*

II *dim.* *p* *cresc.*

I *f* *dim.* *p* *cresc.*

II *f* *dim.* *p* *cresc.*

I

II

*f* *dim.* *p*

I

II

*cresc.* *p*

I

II

*f* *dim.* *p*

I

II

*p* *cresc.* *f* *dim.* *p*



**I**  
*cresc.* *f* *cresc.* *fz*

**II**  
*cresc.* *f* *cresc.*

**I**  
*p* *cresc.* *mf*

**II**  
*p* *cresc.* *mf*

**I**  
*cresc.* *f*

**II**  
*cresc.* *f*

**I**  
*ff* *fz* *ff* *tr* *ritard*

**II**  
*ff* *f* *ff*

## PRELUDIO XXIII

Allegro (♩ = 116)

*f* *tr* *fp dolce*

*f* *tr* *sf* *fp dolce*

*cresc.* *f*

*cresc.* *f*

*dim.* *f* *dim.*

*p* *legato* *cresc.* *f*

*p* *cresc.* *f*

I

II

I

II

I

II

I

II



I

II

*fp*

*cresc.*

I

II

*f*

*tr.*

*sf*

I

II

I

II

*dim.*

*p*

*dim.*

*p*

*dolce poco rallent.*

FUGA XXIII  
A 4 VOCI

71

**I**

**II**

*And<sup>te</sup> maestoso* (♩ = 60)

*p sempre legato*

*cresc. sempre legato*

*dim.*

*f*

*cresc.*

*dim.*

*p*

I

cresc.

II

cresc.

*f*

I

dim.

*p*

II

dim.

*p*

I

*f*

*sf*

*f*

II

*f*

I

dim.

*p*

cresc.

II

dim.

*p*

cresc.



I

II

I

II

I

II

I

II

I *cresc.* *f*

II *cresc.* *f*

I

II

I *ff* *dim.* *p*

II *ff* *dim.* *p*

I *pp* *rallent.* *pp* *ritard.*

II *pp* *rallent.* *pp* *ritard.*

## PRELUDIO XXIV

**I**

**Allegro** ( $\text{♩} = 80$ )

**f**

**II**

**Allegro** ( $\text{♩} = 80$ )

**f**

**I**

**p**

**f**

**II**

**p**

**f**

**I**

**p**

**f**

*simili*

**p**

**cresc.**

**II**

**p**

**f**

*simili*

**p**

**cresc.**

The musical score is for 'PRELUDIO XXIV' and is marked 'Allegro' with a tempo of 80 beats per minute. It consists of two systems of piano (II) and violin (I) staves. The key signature has two sharps (F# and C#). The first system begins with a forte (f) dynamic. The piano part features a continuous eighth-note accompaniment, while the violin part has a melodic line with some grace notes. The second system starts with a piano (p) dynamic. The piano part continues with the eighth-note accompaniment, and the violin part has a more active melodic line. The third system also begins with a piano (p) dynamic. The piano part has a more active melodic line, and the violin part features a series of sixteenth-note passages. Dynamics include forte (f), piano (p), and crescendo (cresc.). A 'simili' marking appears above the violin staff in the third system.



I

II

I

II

I

II

I

II

I

II

I

II

I

II

I

II

I *ff* *ritard.* *a Tempo* *p*

II *ritard.* *a Tempo* *p*

I *cresc.* *f* *sf* *ff* *allarg.*

II *cresc.* *f* *sf* *ff* *allarg.*

# FUGA XXIV

## A 3 VOCI

I *All<sup>o</sup> vivace* (♩ = 76) *f* *p*

II *All<sup>o</sup> vivace* (♩ = 76) *f* *p*

I *cresc.* *simili*

II *tr.* *simili* *cresc.*



I

tr

tr

f

tr

II

f

I

tr

sf

simili

tr

sf

dim.

p

II

simili

tr

dim.

I

cresc.

f

II

cresc.

f

I

p

cresc.

II

p

cresc.

I

II

I

II

I

II

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*allarg.*









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